

**YEAR 12**

**ENGLISH**

**Semester 2 Examination, 2023**

**Exam Marking Guide**

**General advice to markers**

* This document provides guidance to markers of the *OnTask Assessments* Semester Two Year 12 ATAR English Examination.
* *OnTask Assessments* strongly recommends the use of the School Curriculum Standards Authority syllabus documents, exam design brief, past ratified marking keys and summary examination reports for supplementary information related to holistic section marking. These documents are readily available on the SCSA website.
* Markers are encouraged to apply a reward mentality to candidate responses and to use the full range of marks available when possible.
* Candidate responses should be marked on both the quality of their content and their expression.
* In instances where this exam will be marked by more than one person, *OnTask Assessments* recommends reviewing the marking guidelines, amending or adding to them where necessary, and ensuring that consensus is reached by applying the marking guidelines to a small sample of scripts.
* This guide includes some examples of possible approaches to answering the questions; candidates may successfully answer questions in ways that are not listed here.
* This marking guide includes marking keys appropriate to each section of the examination. Schools may choose to use these keys in conjunction with this marking guide or adapt them to their own needs.

## Section One: Comprehending 30% (30 marks)

* Emphasis in this section should be on the comprehension and analytical skills demonstrated by candidates in their responses.
* Key discriminators are the extent to which candidates’ responses engage with the specific requirements of the question, are logically organised, succinctly expressed using appropriate metalanguage, and supported by textual evidence.
* The question-specific points provided in this marking guide are not an exhaustive list of possibilities - candidates may make other astute and insightful observations relevant to the question and text that are not listed.

Markers may choose to apply the following marking key to candidate responses for Section One:

**Section One: Comprehending Marking Key**

|  |  |
| --- | --- |
| **Description** | **Mark** |
| **Comprehension and use of supporting evidence to engage with the question** | **0-10** |
| Insightful and perceptive comprehension of the text that engages with all aspects of the question; provides pertinent evidence to enhance analysis | 9-10 |
| Clear and logical comprehension of the text that engages with most aspects of the question; provides relevant evidence to develop and support analysis | 7-8 |
| Satisfactory comprehension of the text that engages with some aspects of the question; provides some evidence to support analysis | 5-6 |
| Limited comprehension of the text and/or limited attempt to engage with the question; limited evidence to support analysis | 3-4 |
| Weak comprehension; response may be incomplete or not engage with the question; very limited/no evidence provided to support analysis | 0-2 |
| **Expression/grammar, spelling, punctuation and use of metalanguage** | **0-5** |
| Produces an articulate, concise and cohesive analysis; sustains control of grammar, vocabulary, spelling & punctuation; consistently uses appropriate metalanguage | 5 |
| Produces a clearly expressed analysis; controls most of the mechanics of grammar, spelling and punctuation; mostly uses appropriate metalanguage | 4 |
| Some clear analysis but may not be sustained; controls some of the mechanics of grammar, spelling and punctuation; sometimes uses appropriate metalanguage | 3 |
| Poorly expressed analysis; demonstrates limited control of the mechanics of grammar, spelling and punctuation; limited or incorrect use of metalanguage | 2 |
| Very poorly written analysis; grammar, spelling and/or punctuation errors compromise meaning | 0-1 |
| **Total** | **/15** |

**Question 1**  (15 marks)

Analyse how language features are used to create empathy for the protagonist in Text 1.

**In their response to Question 1, candidates should:**

**Articulate an empathetic response to the protagonist, which may focus on:**

* Understanding Erin’s position as a new mother who feels overwhelmed/burdened by the demands of her household and infant.
* Sharing in her feelings of loneliness; disconnection; exhaustion; suffocation etc.
* Putting oneself in Erin’s environment which is isolated and physically inhospitable.
* Experiencing the drudgery and repetitiveness of her everyday domestic routine.
* Understanding Erin’s implied belief that she has been diminished by the difficulties of motherhood and/or rural life.
* Connecting with the protagonist’s struggle – Erin appears trapped and close to breaking point, running out of strength and resources.

**Discuss the role of language features in creating this empathy, which may include:**

* The connection drawn between the protagonist and the clothes on the line in the opening through the ambiguity of “strung out”; the parallelism in “sucks moisture from them just as it drains energy from her”; and the metaphor of “They are one-dimensional half-people, not quite formed, wilting, limp and lifeless”.
* The connotative language and metaphor emphasising Erin’s fragility in “Her crisp casing is eggshell thin.”
* Personification of the environment to give it a sense of malevolence e.g., “the heat outside is patient. It waits”; “the sun sucks…”; “The hot air sits…” This effect is amplified by the connotative language in “the sanctuary of the house”.
* Repetition of the modifier ‘too’ and parallelism in “the air is too hot and too pressing”.
* Visual imagery of domesticity e.g., “Clothes hang from the line”; “breakfast dishes piled in the sink”; the dishcloth, tea towel etc.
* Auditory imagery connecting the reader to Erin’s state of mind e.g., “She sighs” or her situation e.g., “There’s a quick crescendo, accompanied by moments of silence as he gasps to catch a sobbing breath.”
* The use of repetitive sound devices such as alliteration and anaphora reflecting the monotony of Erin’s day-to-day e.g., “It waits. It wears her down”; “Limp and lifeless”. Stronger responses may identify the occasional use of sibilance perhaps in reference to the dry sizzling heat of the Australian country e.g., “Sweat seeps down from her scalp” and “Just to the south, past the clothesline, a column of red dust rises into the sky.”
* Idiomatic language, metaphor, asyndeton, and/or tricolon in “Her life spirals in on itself, reduced to three things: washing, kitchen, baby” – emphasising her lack of control and the ‘smallness’ of her world.
* The use of imperative syntax in “Drink water, keep hydrated” implies something of Erin’s responsibilities – her list of things to do.
* The tactile imagery, assonance and hyperbole in the revealing line, “She’s empty of everything but burning air.”

**Question 2**  (15 marks)

Explain how Text 2 can be interpreted in two different ways.

**In their response to Question 2, candidates may:**

**Explain two interpretations of the text, which may involve:**

* Interpretation of the form and/or function of the text, such as interpreting it as a promotional poster where the primary function is to encourage audiences to view *Relic*.
* Candidates may choose to view the text through the lens of the gothic/horror genre and discuss the expected generic conventions of texts that fall within this category. If they choose to interpret the poster through this lens, candidates could read the text as:
* An example of a film that is engaging playfully with the conventions of the gothic genre, reimagining the gothic themes of decay and paranoia as a metaphor to suggest the overwhelming confusion and isolation that dementia brings.
* An example of a film that manipulates conventions of the horror genre to reveal the ‘horrors’ of watching one’s parent slowly deteriorate.
* Interpretation of the ideas conveyed in the text, such as the ideas that:
* Dementia is a terrible disease that strips an individual of their sense of self and former life.
* Dementia has significant impact on the sufferer’s loved ones and their relationships.
* Dementia is associated with an individual’s mental, emotional, and physical decline.
* The aging process often inverts the role of the parents as carers of the child.
* There are horrifying realities associated with aging and neurological diseases.

Candidates may explore many other ideas conveyed by the text.

* Candidates may develop ideological interpretations of the text, such as through the application of a gender reading.
* Interpretations of the text could be considered dominant, alternative or resistant. Candidates are not required to identify if their interpretation of the text conforms to one of these types. For example, candidates could produce a resistant reading of the text, arguing that the promotional poster is insensitive through its representation of the dementia sufferer as possessed and physically decaying.
* Explanation of how an interpretation of the text could differ according to the visual elements focused on, the way the text could be interpreted differently based on a first impression contrasted with a closer, more considered reading etc.

**Use textual evidence to support points. Evidence may include:**

* Title and the connotations – “Relic” implies a person/object that has survived from an earlier time – a remnant left after decay and disintegration. Audiences are positioned to view the older woman as a version of her former self due to the impact of the dementia on her mind and body.
* Extra-diegetic gaze of the woman and her family members – all women look sombre and restrained.
* Composition/placement- Reminiscent of a conventional family portrait – three generations included within the frame. The imposition of the mould and peeling on top of this conventional family portrait can be read as the disease imposing upon the relationships.
* Symbolism of the mould and the peeling painting on the walls – provide a visual signifier of ‘decay’, a common trope of gothic texts. The mould is symbolically imposed upon the old woman’s body and seems to originate from the walls and the furniture. Suggestive of some engagement with the ‘haunted house’ trope of the gothic genre. The mould could be interpreted in terms of supernatural/horror elements symbolising the mental ‘decay’ of the old woman in terms of her dementia, a disease which slowly destroys the mind and the body’s ability to function properly.
* Body language – The hands of the (presumed) daughter and grand-daughter are both fixed on the chair the grandmother sits in. This may imply that the power relationship has now inverted – the younger members of the family are now the primary caregivers.
* The omission of males and other family members in the frame could imply the notion that it is often the females who bear the responsibility of caring for ill loved ones.
* Constructing the setting as a traditional home with classic furniture such as antique tables, chairs and china teacups works to suggest the woman’s decline is occurring in her older house which is representative of a past time. Aids in the construction of a familiar gothic setting of the ‘haunted house.’
* Declarative statement: “Everything decays” works with the symbolism – we read the decay as being a physical manifestation of the women’s mental and physical deterioration.
* Testimonies/reviews: “Unsettling and relentless” – implies the subject matter and content will likely be intense, harsh, alarming, and distressing, expected audiences' reactions of a horror film. Can be read that the film’s treatment of dementia and its impact is likely to be confronting and troubling.

## Section Two: Responding 40% (40 Marks)

* Emphasis in this section should be on the effectiveness of a candidate’s response in demonstrating analytical, critical thinking skills in relation to their studied text/s and the specific syllabus focus of questions.
* Key discriminators are the extent to which candidates’ responses address the specific requirements of the selected question, are logically organised, clearly expressed using appropriate metalanguage, and supported by extensive textual evidence.
* The question-specific points provided in this marking guide are not an exhaustive list of possibilities - candidates may make other astute and insightful points of analysis relevant to the question and their studied texts that are not listed.

Markers may choose to apply the following marking key to candidate responses for Section Two:

**Section Two: Responding Marking Key**

|  |  |
| --- | --- |
| **Description** | **Mark** |
| **Engagement with the question to demonstrate an understanding of syllabus concepts** | **1–20** |
| Thorough and thoughtful engagement with all aspects of the question to demonstrate an excellent understanding of its syllabus concepts | 17-20 |
| Mostly detailed and thoughtful engagement with most aspects of the question to demonstrate a good understanding of its syllabus concepts | 13-16 |
| Sound engagement with some aspects of the question to demonstrate a satisfactory understanding of its syllabus concepts | 9-12 |
| Limited engagement with the question which demonstrates an inconsistent understanding of its syllabus concepts | 5-8 |
| Minimal engagement with the question and/or poor understanding of its syllabus concepts demonstrated; response may be incomplete or too brief to engage with the question or demonstrate an understanding of its syllabus concepts | 0-4 |
| **Mechanics of writing and structure** | **1–10** |
| Consistently articulate, clear and fluent expression; sustains control of the mechanics of grammar, spelling and punctuation; sustains a clear overall structure and logically sequenced response | 9-10 |
| Mostly clear expression; controls most of the mechanics of grammar, spelling and punctuation; clear overall structure and mostly logically sequenced response | 7-8 |
| Some clear expression; some control of the mechanics of grammar, spelling and punctuation; satisfactory overall structure and soundly sequenced response | 5-6 |
| Unclear expression; limited or simplistic control of grammar, spelling and punctuation; problems with overall structure and/or illogically sequenced response | 3-4 |
| Poor expression and structure; very limited control of grammar, spelling and punctuation which impairs meaning | 0-2 |
| **Supporting evidence from studied text/s** | **1-10** |
| Consistently provides pertinent and appropriate evidence from studied text/s to support analysis | 9-10 |
| Mostly provides appropriate evidence from studied text/s to support analysis | 7-8 |
| Provides some appropriate evidence from studied text/s to support analysis | 5-6 |
| Limited and/or inappropriate evidence from studied text/s provided | 3-4 |
| Minimal or no evidence from studied text/s provided | 0-2 |
| **Total** | **/40** |

**Question 3** (40 marks)

Evaluate how **two** texts from different contexts have represented a similar idea.

* Candidates must refer to at least two studied texts. There is no requirement for the analysis of each text to be equal.
* Candidates must focus on two texts from different contexts. Candidates could interpret this to mean different historical contexts or texts that have been produced in different social/cultural contexts. For example, *Blade Runner* (1982) directed by Ridley Scott and *Ex Machina* (2014) are texts from different social/cultural contexts that both articulate cultural anxieties about artificial intelligence and its implications for humanity.
* Candidates should clearly articulate an idea that is applicable to both texts. The wording 'similar idea' implies the ideas do not have to be exactly the same but should have some notable similarities.
* An idea should be expressed as a full sentence and related to the key messages conveyed by a text. For example, candidates could argue Ray Bradbury’s short story *The Pedestrian* conveys the idea that conformity can ultimately rid mankind of their ability to form genuine connections with other people, and this is achieved through the auditory and gustatory imagery, along with the construction of a bleak dystopian setting. A similar idea is conveyed in Charlie Brooker’s multimodal narrative *Nosedive*, though it is conveyed through extrapolation and satire.
* The ‘how’ aspect of the question implies candidates must discuss methods of construction. Candidates may choose to discuss stylistic features, structural features, generic conventions, and language features relevant to their studied texts.
* A key discriminator is the extent to which candidates are evaluative in their responses. The question invites a weighing up or comparison of the effectiveness of features within the text. For example, candidates may argue that Archie Weller successfully uses figurative language and methods of characterisation in short story *Stolen Car* to convey the idea that racist attitudes towards ethnic minorities prevent us from being a truly equal and tolerant society. One could argue that Craig Silvey’s *Jasper Jones* is less successful in representing this idea through the suggestion that the choice of narrative point of view only works to privilege non-Indigenous perspectives.
* Candidates should be rewarded for their ability to provide specific evidence from their studied texts and use appropriate metalanguage.

**Question 4** (40 marks)

Analyse how voice is used in **one** text to promote a perspective.

* Candidates must refer to one studied text.
* The question requires candidates to clearly identify one or more voices in the selected text. Stronger responses will use precise terminology and adjectives for characterising each voice in terms of identity, tone, personality, purpose, and/or perspective associated.
* The question provides scope for candidates to discuss a singular voice or multiple.
* Candidates may choose to analyse the voices of characters, individuals, or authors. There is no requirement in the question for candidates to identify whether narrative or authorial voices are being analysed, but stronger responses may do so, nonetheless.
* The word ‘promote’ implies the endorsing of a particular perspective.
* Candidates must discuss and clarify the perspective represented. Stronger candidates should clearly identify both the viewpoint associated with the perspective as well as the contextual factors that may have shaped, influenced or contributed to it. Candidates may discuss the role of personal context, cultural context, values and attitudes, experiences, and ideologies (where appropriate) that inform the viewpoint associated with the perspective.
* Candidates may consider the way ‘an individual’ could reflect a wider, shared perspective representative of a larger social group or ideology. For example, one could read the viewpoint endorsed by Cowperthwaite in the documentary *Blackfish* that the hunting of wild animals and keeping them in captivity is a highly unethical and cruel practice would be one held more broadly by environmentalists.
* A key discriminator for this question will be the candidate’s ability to explain how the construction of the voice is used to promote a perspective. For example, Stan Grant’s confrontational and impassioned voice in the speech *Racism is destroying the Australian dream* is constructed to promote an egalitarian perspective that has at its core the belief that all people are equal and deserve equal rights and opportunities. Grant’s voice can be read as representing feelings held by First Nation’s people, and the egalitarian perspective endorsed is likely shaped by Grant’s ethnicity, and his role as an activist who regularly speaks about social injustices experienced by First Nation’s people.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text and use appropriate metalanguage.

**Question 5** (40 marks)

Examine how a genre’s change over time is related to contextual factors.

* Candidates must refer to at least one studied text. It would be expected candidates would naturally refer to multiple texts to explain a genre’s change over time.
* Candidates can choose whether they discuss genre of form and structure (such as the feature film or documentary genre) or genre of subject matter (such as bildungsroman or gothic text). Either approach is acceptable. For example, candidates could argue that the rise of digital platforms and augmented reality has transformed the documentary genre through its enabling of interactive and immersive experiences.
* Candidates may observe changes in genre in relation to characterisation, archetypes, tropes, stylistic features, language features, thematic focuses, representations of key groups and individuals, plot and structure, settings, and conflicts.
* The ‘change over time’ aspect of the question requires candidates to explain how the genre has progressed or developed in some way. Stronger candidates will discuss traditional or accepted conventions of that sub-genre throughout their response to suggest some kind of evolvement. For example, one could argue that traditional crime and detective texts, such as television series *Columbo* (1986), focus their plotlines on the detective’s skill and intelligence to solve a crime and bring the culprit to justice. More contemporary crime texts such as the series *True Detective* (2014) involve the deeper exploration of the characters’ psyche, moral dilemmas, and the psychological journey of the detective.
* The question requires candidates to discuss how contextual factors are related to a genre’s change. Candidates may refer to the specific context of production of a studied text. This could include the situational context of production, the biographical context of the text’s creator; the text’s production in a particular geographical location; and the ideologies, values, social, political, religious, and historical influences on a text’s production.
* For example, older science fiction texts such as Ray Bradbury’s *The Pedestrian* represent automobiles and computers as robbing individuals of their humanity, reflecting growing concerns during the 1950s about the impact of new technologies in America’s post-war period. More contemporary science fiction texts have moved away from representing scientific and technological advancements as limited and dangerous to humanity’s only hope for the future. Such is the case for Adam Mckay’s *Don’t Look Up* which constructs a representation of scientists as the misunderstood heroic characters, reflecting contemporary cultural anxieties around climate change denial.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text/s and use appropriate metalanguage.

**Question 6** (40 marks)

Compare how the styles of **two** texts are suited to their purpose.

* Candidates must refer to two studied texts. There is no requirement for analysis of each text to be equal. This response should be comparative, and candidates will be rewarded for the degree to which they make meaningful connections between texts (both similarities and differences).
* Style is defined as the characteristic way in which a particular text or text producer selects and arranges textual features. For texts in the written mode, these features may include diction, punctuation, syntax, figurative language, rhetorical devices, imagery and language patterns, narrative point of view, voice and tone, paragraph, and text structure. For multimodal texts, these features may include camera movement and selection of shots and angles, lighting, colour palette and grading, set and costume design, performance and acting choices, sound design, and editing.
* A key discriminator will be the candidate’s ability to classify and describe the style of each text. Candidates may use adjectives to describe and classify the style (e.g., sparse, ornate, childlike, scientific, journalistic, academic), or discuss style in relation to genre (e.g., Western-drama hybrid) or the work of specific authors (e.g., Michael Moore’s participatory style, use of cinema verité, and focus on controversial issues).
* Candidates should make clear connections between style and purpose. Purpose could be related to provoking thought about issues, conveying ideas, representing social groups, promoting perspectives, and shaping audience responses. For example, the bright colour palette, romantic musical score, and elaborate costuming of Baz Luhrmann’s *Moulin Rouge* work to celebrate the free and artistic lifestyle of early 20th-century bohemians in Paris. Similarly, Louis Theroux’s anthropological documentary style (built through in situ interviews, minimal effects and naturalistic sound editing) immerses the viewer in the everyday lives of his strange subjects, humanizing them and making them more sympathetic.
* The word ‘suited’ invites evaluative comparison and candidates should weigh up the success of each text’s style given their identified purpose. Stronger responses will demonstrate an awareness of the role of audience, context, and medium here. For example, *The Hate U Give* uses a hip-hop soundtrack featuring artists Kendrick Lamar and Tupac to highlight America’s long history of racial injustice in *The Hate U Give.* This is a particularly effective stylistic choice given the film’s cinematic medium and young, politically engaged audience who have been living through the Black Lives Matter era.
* Candidates should be rewarded for their ability to provide specific evidence from their studied texts and use appropriate metalanguage.

**Question 7** (40 marks)

Explain how the selected mode or medium of **one** text aids in the communication of its themes.

* Candidates must refer to one studied text.
* Mode refers to a text’s use of the written, spoken, auditory, visual, spatial or gestural modes. Candidates may select a monomodal or multimodal text for discussion. Allow for some differences in categorization here. For example, a podcast may be considered monomodal when defining the auditory mode most broadly or it may be considered multimodal when distinguishing between the spoken (voice) and auditory (sound fx/music) modes or when a podcast is integrated with other online resources.
* Medium refers to the channel or vehicle of communication of a text e.g., free-to-air television, streaming platforms, radio, podcasting, YouTube, online publications. Candidates may refer to texts that have been delivered through multiple mediums (e.g., page-to-screen adaptations or graphic novelisations) and use this as a means of evaluating the impact of medium in communicating themes. Mode may be discussed as a defining feature of certain mediums e.g., television is a multimodal medium.
* Candidates need to engage with multiple themes, as per the question. Candidates may choose interrelated themes for ease of discussion (e.g., the effects of marginalisation and the importance of belonging). Themes should be articulated clearly as a full clause. For example, Coleman’s *Terra Nullius* communicates the theme that colonisation is a cruel and destructive process. Candidates may express themes as single words for the sake of brevity in thesis statements and/or topic sentences, however, candidates should provide further detail on the text’s ideas throughout their analysis.
* Candidates must clearly explain how medium/mode ‘aids’ the communication of themes. Stronger responses will thus consider the ways in which medium and modality build upon, amplify, and add nuance to the effects and meaning of plot detail, content, information etc. For example, dramatic music and close up camera shots add to the narrative conflict between siblings in HBO’s television series, *Succession*, to suggest that family can be a dysfunctional system where members jostle for power and attention.
* A key discriminator will be the candidate’s discerning use of textual evidence that expressly highlights the role of mode and medium in communicating theme and shaping responses.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text and use appropriate metalanguage.

**Question 8** (40 marks)

Discuss why an audience may question the underlying assumptions and values in a text.

* Candidates must refer to one studied text.
* The question requires candidates to identify specific assumptions and values underlying a text. Candidates could discuss the values and assumptions of a particular character or person within their studied text, and/or the values and assumptions of the text as whole.
* Values should be articulated succinctly within one or a few words, such as ‘loyalty’, ‘friendship’, ‘social status’ or ‘power’. Values are accepted as principles, qualities or traits that are especially ‘important’ and literally ‘of value’ or ‘valuable’.
* An assumption involves shared understandings of accepted ‘truth’. For example, the shared assumption between the producers and viewers of the satirical-disaster film *Don’t Look Up* would be that politicians are more concerned with their own self-image as opposed to acting in a way that is morally righteous.
* Candidates should identify ‘an audience’ with reference to any of the following –demographics; values and attitudes; interests; shared context or history; beliefs; familiarity with genre. Candidates may choose to discuss the target audience at the time of text production but may be more likely to select a specific audience within a later context of reception. Stronger responses will be strategic in focusing on audience characteristics relevant to their acceptance of or resistance to the values and assumptions in the text. For example, exposure to the pacifist movement and access to uncensored war footage are key factors that may position a modern audience to question the patriotic values underlying many traditional war narratives.
* A key discriminator will be the extent to which responses engage with the ‘why’ of the question. Stronger responses will clearly account for the audience’s questioning of a text’s assumptions and values with reference to contextual factors including the audience’s own values, attitudes, interests, understandings and so on. For example, given the recent cultural engagement with the concept of toxic masculinity and shifting notions of gender normativity; a contemporary audience of young males may question the valuing of male stoicism and strength in Clint Eastwood’s *Unforgiven*.
* More sophisticated responses may acknowledge a target audience which is likely to embrace the values and assumptions of the selected text. This target audience may be used as a point of comparison throughout the analysis. For example, while the consumerist value system underpinning the glossy tv drama, *Gossip Girl*, was unlikely to offend young mainstream audiences of the early 2000s; the increasingly anti-consumerist viewers of today may instead reject the show’s valuing of image, social status, and wealth.
* Stronger responses may also acknowledge that audiences can reject certain values or assumptions embedded in a text while accepting others. For example, feminist audiences are likely to embrace the value of sisterhood promoted in *Sex and the City* whilst questioning the text’s assumption that happiness equates with successful romantic attachment.
* Candidates should be rewarded for their ability to provide specific evidence from their studied text and use appropriate metalanguage.

## Section Three: Composing 30% (30 Marks)

* Emphasis in this section should be on the effectiveness of a candidate’s response in demonstrating control of language, structural, stylistic and generic features consistent with the imaginative, persuasive or interpretive text forms they choose to write in.
* Key discriminators are the extent to which candidates’ responses address the specific requirements of the selected question by demonstrating their written composing skills appropriate to a specific form, purpose and audience.
* The question-specific points provided in this marking guide are not an exhaustive list of possibilities - candidates may meet the requirements of questions in other ways not listed.

Markers may choose to apply the following marking key to candidate responses for Section Three:

**Section Three: Composing Marking Key**

|  |  |
| --- | --- |
| **Description** | **Mark** |
| **Engagement with the question** | **10** |
| Sustained and innovative engagement with all aspects of the question | 9-10 |
| Competent and thoughtful engagement with most aspects of the question | 7-8 |
| Sound engagement with most aspects of the question | 5-6 |
| Limited, predictable or clichéd engagement with the question | 3-4 |
| No engagement with the question; response may be incomplete, undeveloped and/or very brief | 0 -2 |
| **Expression and vocabulary** | **10** |
| Consistently fluent, eloquent expression integrating sophisticated vocabulary choice to powerful effect | 9-10 |
| Mostly clear expression integrating effective vocabulary choice to good effect | 7-8 |
| Sound expression integrating satisfactory vocabulary choice to some effect | 5-6 |
| Unclear expression with limited vocabulary used to weak effect | 3-4 |
| Very unclear expression with inappropriate and/or simplistic, vocabulary | 0 -2 |
| **Control of form and structure** | **10** |
| Consistently convincing and sophisticated control of conventions and structure of chosen form for a clear audience and purpose | 9-10 |
| Effective control of conventions and structure of chosen form for an audience and/or purpose | 7-8 |
| Sound control of conventions and/or structure of chosen form for an audience and/or purpose | 5-6 |
| Limited control of conventions and/or structure of chosen form; audience and/or purpose may be unclear | 3-4 |
| No control of conventions or structure of chosen form; audience and purpose is unclear | 0-2 |
| **Total** | **/30** |

**Question 9 (30 marks)**

Create an interpretive text focused on how a local travel experience has shaped your personal identity.

* Responses to this prompt should be interpretive. Appropriate forms include blogs, feature articles, memoirs, reflective essays, biographies, travel writing or autobiographies.
* Candidates should demonstrate control of the generic conventions of their chosen form.
* If candidates choose to write in the form of a memoir, they should focus on an authentic travel experience. ‘Local’ travel could be read as exploring elements of Western Australia such as The Kimberley, Rottnest, The South West, and so on. Candidates could also interpret ‘local’ to mean travelling to different states within Australia.
* Candidates could anchor their piece to a local travel experience they have had in their own or their family’s country of origin, though they should signify these contextual factors to their audience throughout.
* Candidates could choose to adopt an imagined persona and write about a local travel experience within the confines of that constructed persona.
* ‘Experience’ implies some kind of lasting or memorable event.
* A key discriminator will be the candidate’s ability to link the travel experience to reflections about their personal identity. Candidates may focus on the ways a travel experience has shaped their worldview, ideologies, values/ attitudes, interests, cultural and social identity, relationships with other people, and so on.
* Candidates may choose to reflect upon the way a travel experience has allowed them to develop empathy and understanding outside of our immediate context or the way in which a travel experience has contributed to the candidate’s sense of self and the way other people view them.
* There is no requirement for the candidate to suggest that a travel experience has completely changed their worldview. Candidates could argue that a travel experience enhances their sense of self in regards to their nationality or the way they see their own identity connected with notions of Australianness, for example.
* Candidates should be rewarded for their control of textual features including figurative language, paragraphing, punctuation, written expression and syntactical choices.

**Question 10 (30 marks)**

Compose two extracts for the same audience, representing different perspectives on the same social issue.

* Candidates must construct two extracts which may be interpretive, imaginative, or persuasive. Appropriate forms include narratives, blogs, open letters, editorials, personal essays, feature articles, memoirs, biographies, or autobiographies. Candidates may choose to write extracts in the same or different forms/text types.
* Candidates should demonstrate control of the generic conventions of their chosen form(s).
* Both extracts should be identifiably constructed for the same audience. Candidates should clearly signal this audience in their text through a title or subtitle; discussion of audience-specific experiences; and appeals to audience interests, values and attitudes.
* Candidates may tap into different values, interests and experiences of the same audience dependent upon the perspective they are intending to promote in each individual extract.
* Texts must explore one issue which could include any topic inspiring public debate or controversy such as pill testing at music festivals; the vote on an Indigenous Voice to Parliament; international support of Ukraine’s war efforts; or Australia’s energy crisis.
* Perspectives may be related to ideology (e.g., a feminist’s perspective of all-male private schooling); psychosocial characteristics (e.g., a teen’s perspective of the flagging aged care system); or distance from subject matter (e.g., a cave person’s perspective on the perils of social media).
* Candidates can also present perspectives as viewpoints. For example, presenting the viewpoint that artificial intelligence poses a threat to creativity and critical thinking.
* For example, one extract could focus on a liberal perspective on immigration, whereas another extract could be a more conservative perspective. Both texts could be editorials published in the lead up to an upcoming election aimed to persuade those in a similar geographical demographic to vote in a particular way.
* The perspectives promoted in the extracts need not be binary opposites. For example, candidates could compose two extracts targeting young female adults in the Western world who value their physical appearance and materialism. One extract could promote the viewpoint that consumeristic behaviours can place a strong emphasis on materialism and competition over values such as integrity, whereas another extract could endorse the viewpoint that excessive consumption habits can be an enabler of mental health issues.
* Candidates should be rewarded for their control of textual features including figurative language, paragraphing, punctuation, written expression and syntactical choices.

**Question 11 (30 marks)**

In an identifiable genre, compose an imaginative text that uses the image below as inspiration.

* Responses must be imaginative (e.g., short story, novel extract, drama script etc.).
* Candidates are not required to produce a complete imaginative text.
* Candidates are required to make use of textual features appropriate to the genre they select. They may choose to create a text in a genre related to form (e.g., novel, short story, drama) or subject matter (e.g., science-fiction, romance, coming of age, horror, dystopian).
* For example, if candidates choose to produce a drama script, they may include act and scene headings, stage directions, descriptions of the setting and costuming, and a character’s name preceding a line of dialogue.
* If candidates choose to produce a romance text, readers may expect the narrative to be centered on a love triangle, the construction of a character as ‘a helper’, the representation of traditional gender stereotypes, intimacy rituals, the emphasis on romantic love being the driving force of one’s happiness, the conflict centered around an emotional break up, and the resolution of a happy ending.
* Stronger candidates may subvert or challenge the expected generic expectations, though the genre of subject manner should be clearly evident.
* The prompt suggests that candidates can use the image as ‘inspiration.’ This implies that candidates do not need to include or reference the exact scene in the image, though they can choose to.
* Candidates should be inspired by the characters/relationship/ideas/setting represented. Examples could include:
* An unrequited romance.
* A proposal.
* A relationship break-up.
* A trip or vacation gone wrong.
* A relationship troubled by cultural expectations.
* Reward creative interpretations of the image. Candidates could produce a narrative whereby one character has changed their gender identity and is expressing this to the other character. Candidates could also manipulate conventions of the horror and crime genre to imagine the character in the foreground as a potential victim or in danger.
* Candidates should be rewarded for their control of textual features including figurative language, paragraphing, punctuation, written expression and syntactical choices.

**Question 12 (30 marks)**

In a form of your choice, create a text which uses the following quotation at a key moment:

“Change is inevitable. Growth is optional.”

* John C. Maxwell

* Responses may be imaginative, persuasive, or interpretive. Appropriate forms include (but are not limited to) narratives, memoirs, blogs, feature articles, persuasive speeches, open letters, and columns.
* Candidates should demonstrate control of the generic conventions of their chosen form.
* A key discriminator will be the candidate’s purposeful integration of the quotation. Candidates must use the question at a “key point” of the text, which may be at particular moment of tension or conflict in a narrative; the opening or closing of a speech; the turning or transitional point in a memoir etc. Candidates may include the quote in part or full and in the form of dialogue, rhetorical question, refrain, or narratorial intrusion, etc. Reward creative and unexpected use of Maxwell’s words.
* Although not required, stronger responses may use concepts suggested by the quotation as content and/or thematic focus for their text. The quotation invites consideration of how we resist/accept/embrace/learn from change in all its guises and may be interpreted on either the micro- (personal) or macro- (societal) level. Look to reward a variety of responses.
* Candidates should be rewarded for their control of textual features including figurative language, paragraphing, punctuation, written expression and syntactical choices.

**Question 13 (30 marks)**

Produce a persuasive text that experiments with structural features to maximise impact on the audience.

* Responses should be persuasive in form. They could include a feature article, editorial, open letter, blog, speech, or any other persuasive form.
* Candidates are not required to produce a complete persuasive text.
* Candidates must experiment with structural features in their response; features may include:

- Repetition

- Parallelism (e.g., anaphora, epiphora, tricolon)

- Paragraphing

- Syntactical choices

- Language patterns

- Contrast

- Juxtaposition

- Signposting

- Motif or extended metaphor

- Alternating points of view

* Reward candidates for their control of other textual features such as figurative language, punctuation, rhetoric, and lexical choice.
* Experimentation may include subverting convention; using structural devices out-of-context; hybridity; overuse/exaggeration; or any other unusual approach. For example, structuring a persuasive speech as a fable/fairytale or presenting two alternating points of view in a blog. Reward responses that experiment in multiple ways if purposeful.
* A key discriminator will be how effectively the text’s structural features are used to “impact” the audience. Impact may be intellectual, emotional, relational, or ethical in nature. Reward candidates for any structural choices that shock; excite; scare; amuse; establish connection; build anticipation; reveal or emphasise; play on pity or pride etc.
* Candidates may choose to impact a general audience or signal a more specific audience through a title or subtitle or discussion of audience-specific experiences and concerns etc. Stronger responses may consider the values, attitudes and interests of this audience when experimenting with structure. For example, presenting parents with advice on safe social media use as a ‘recipe’ for tech-savvy and happy kids.